

THE SCHOOL ARTS BOOK

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WEAVING FOUNDATIONS



THE one great aim of manual training is to combine judgment, a purely mental function, and execution, a purely physical one. There seems to be no work so efficient in combining the two from the beginning as basketry. The material varies so in texture that care and judgment are required in its manipulation, and so few tools are used that the hand must do all or a greater part of the work.

In all teaching the "character of work" should be emphasized rather than the intrinsic value of that which is produced by work. The aim should be to have work complete in all its parts, relatively perfect* as to beauty of design and workmanship, and finished, in so far as the completed work coming

* I say "relatively perfect" feeling that while there is nothing absolutely perfect possible to the hand of man, the term may be used relatively for whatever makes the nearest approach to perfection.

from the pupil can show his intention and evince careful and diligent work.

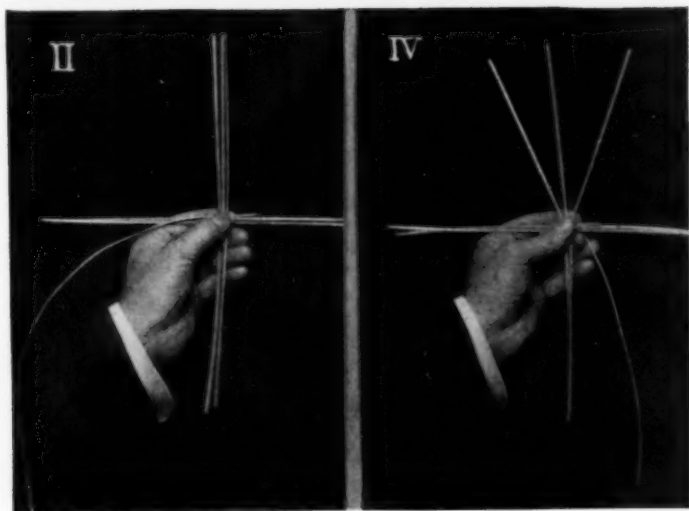
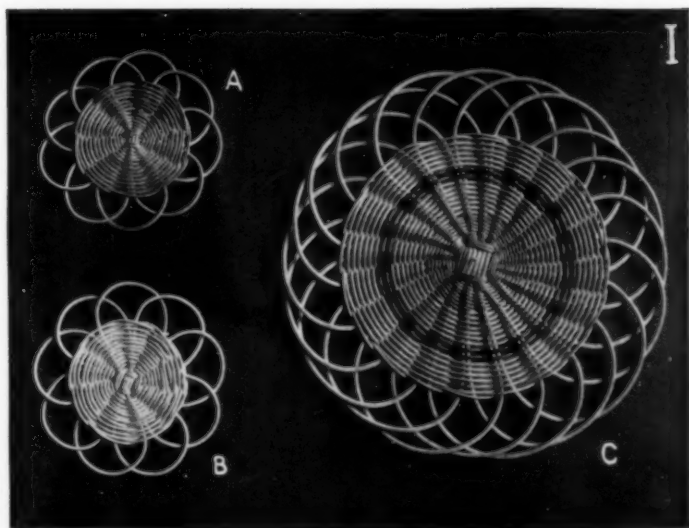
In manual training work the procedure should be from the simple to the complex. The teacher should never hurry the different stages of the work faster than the young mind can go. The pupil must comprehend each step. Let the motto be "Not How much, but How well."

In order to make use of the features of weaving spoken of in the first article it will be necessary to have a simple problem on which to work. Mats of various sizes are useful, may be made beautiful, and as they embody all the constructive features found in the bottom of a basket, may well be taken as the first problem.

The foundation pieces on which the weaving of a mat or the bottom of a basket is done are known as spokes because they radiate from a common center like the spokes of a wheel.

A finished mat of the simplest construction is shown in figure 1 A. For this we use an odd number of spokes and a single weaver. The material required is as follows: Four pieces of No. 3 reed 12 inches long, one piece 7 inches long and a weaver of No. 2 reed. These are held together in the left hand and grouped as shown in figure 2.

The short odd one is between the upper end of the two vertical ones and the horizontal pair is behind the vertical group. This brings the three



It next comes to the left in front of the vertical and below the horizontal group, and up behind the horizontal group to the position from which it first started. It now follows the same course once more until it has been around the group twice as shown in figure 3, B; but the next time instead of coming down across the horizontal spokes as shown in that figure, the spokes are separated and the under and over weaving commences as seen in figure 4.

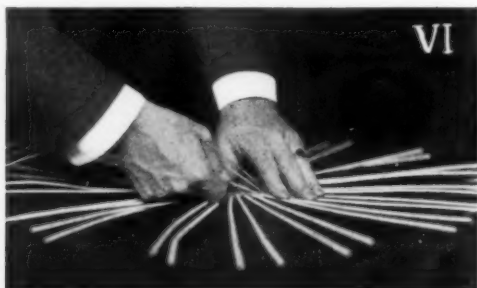
The left hand does the holding and the right hand the weaving. Be sure to hold the spokes out



straight as the weaving is done around them in order that the weaver may be made to conform to the spokes, and not the spokes to the weaver as shown in figure 5, A. Figure 5, B, shows the correct method. The spokes are approximately in the same horizontal plane.

When the spokes are all (figure 4) the same distance apart at the weaving, hold the mat down on a flat surface (figure 6) and continue the weaving until it is 3 inches in diameter. Figure 6 illustrates the correct position of the hands when holding the work down on a surface. Hold the spokes

down with the left hand and weave with the right. This illustrates the weaving of a much larger mat but the principle is exactly the same. If one weaver is too short to bring the weaving to the desired size, join the weavers as shown in figure 3, D, and continue the weaving as though the weaver were continuous, being careful to keep the weaving close together with the left hand each time it goes over and under a spoke.



Right at this point insist upon the pupils' going slowly and weaving closely. The later satisfaction of knowing how to weave correctly will more than offset any discouragement at not seeming able to produce great results at once.

Next cut off the weaver long enough to go a little more than once around the circumference and overcast the weaving in the following manner: As the weaver comes from behind a spoke, put it over

the next spoke to the right and through the last row of weaving just before it gets to the following spoke. It then goes behind that spoke, over the next and through the weaving, as before, just before it gets to the next spoke.

Figure 7 shows one stitch of overcasting and the second stitch just ready to be pulled through. This process continues once around, when the weaver is cut off on the back side of the last spoke as shown in figure 1, B. Finish the mat with an open border (figure 8, A) by turning in the ends of the spokes.

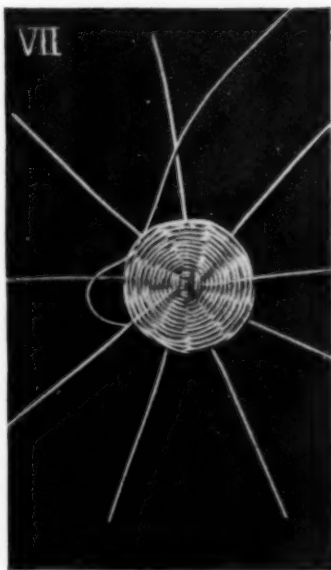
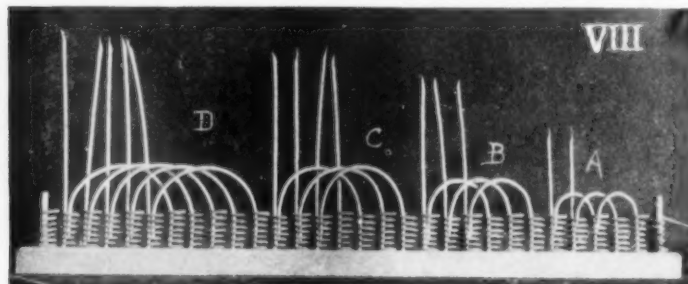


Figure 8 shows another "device" to illustrate some simple open borders. These may be woven left-handed or right-handed as is most convenient. In "A" one spoke goes in front of the next and inserts just before it gets to the third. In "B" one goes in front of two and inserts just before it gets to the fourth. In "C" one goes in front of three and inserts just before it gets to the fifth. In "D," in front of four and just before the sixth.

Judgment is required to get the right sized loop. The length of spoke required after overcasting can be found by trial. All spokes must be cut the same length, sharpened, and inserted equally. In these borders if the spokes are approximately an inch apart "A" will require about 2 3-4 inches outside of the overcasting, "B" about 4 1-4 inches, "C" 5 1-2 to 6 1-2 inches, and "D" 6 1-2 to 8 1-2 inches. These lengths allow for insertion.

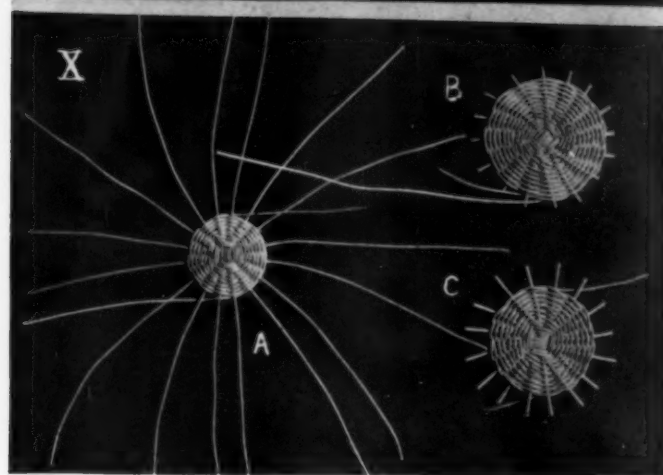
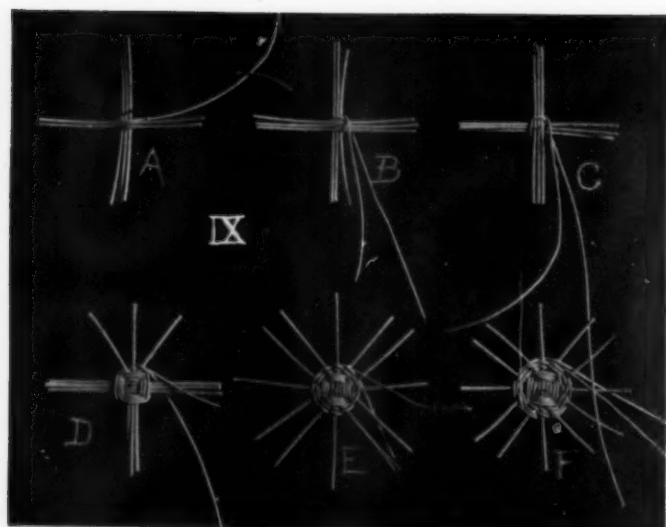


In figure 3, A, B, and C illustrate another method of starting a center with one weaver. In this case two pieces are split in the center and the other two are put through them with the odd one inserted as shown at A. The weaving proceeds as by the first method until two courses are woven when, instead of separating the three spokes and beginning the single weaving, the weaver is reversed as shown at B and two courses are woven the other

way. The separation into singles then begins as at C. This method of splitting half of the spokes and putting the others through them is the better method of the two as it is the less difficult to hold the group while the first two rows are woven.

Fig. 1, B shows a mat the center of which was started by the second method. The spokes are of No. 4 reed and the weavers of No. 3. Four spokes are 12 1-2 inches long and one, 7 1-2 inches. The border is illustrated at A Fig. 8. The weaving was 3 1-4 inches in diameter before overcasting.

Figure 9 shows the method of starting a center with the paring weave. At A three pieces pass through two pieces giving ten spokes. At B three going through three give twelve spokes. The split pieces are held horizontally, and the weaver, doubled in the middle, is started around the vertical group above the horizontal ones as shown at A; one end being in front of the other behind the vertical group, thus forming the two weavers. The front weaver then comes to the right across the vertical group, and down behind the horizontal group. The rear one goes to the right across the back of the vertical group and down in front of the horizontal group. (B shows the weaving at this stage.) The whole group of spokes is now revolved from right to left until the horizontal group becomes vertical, C, and the weaving proceeds as before, holding the work with the left hand, weaving with the right, and



revolving so that a vertical group is woven over each time. Notice that the revolution is from right to left and weaving from left to right. In the illustrated weaving, spokes of No. 4 reed are used and a weaver of No. 2 reed.*

When three pieces cross three pieces it is necessary to go around the groups three times before separating into singles, figure 9, D. As soon as it is possible after separating, get the spokes the same distance apart at the weaving. If they are spread apart as at E this can be done in two courses and single weaving can be commenced. Take the rear weaver and bring it over one spoke and under the next, and so on once around until coming to the other weaver. F shows it at this stage. Notice that when a course is woven once around, the weaver comes outside of the other weaver and stops. The inside one now weaves around until it comes to the same position, with reference to the first one, that the first one held to it. Continue to weave first one and then the other, each as in single weaving, until the desired diameter is reached. Overcast as shown in figure 10. The weavers are stopped on opposite sides of the weaving, A, and the top one is overcast to the other, B. The lower one is then overcast until

*It is wise to have the reed for the spokes and stakes two sizes larger than the weaver except in cases where the bottom is less than three inches in diameter, when a difference of one size is sufficient.

it comes opposite to where the other overcasting stopped, C. Weavers can then be cut off on the back side of the weaving. If the bottom of a basket is to be woven, it must be crowned slightly, and the weaving may be done over the knee, as shown in figure 11. This figure also shows the correct method of holding the hands when weaving either a bottom or a mat.

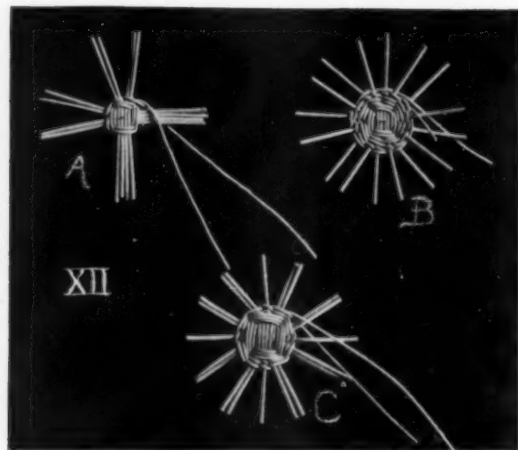


Figure 12 shows the method of starting a sixteen spoke center. Four pieces cross four pieces, and two rows of paring are woven around the groups of fours before they are separated into twos, A. Two rows are then woven around the pairs before separating them into singles, B. When the

desired diameter is woven, overcast as shown in figure 10.

Figure 12, C shows the method of weaving a center having 20 spokes. Here five cross five. Three rows of paring are woven around the groups of fives and then a pair is separated from each side of the center one of each group, forming eight pairs and four single spokes. These are woven around twice and then separated into singles. C shows the work just before the separation into singles.

The large mat, figure 1 C, with open border is made as follows: Cut 10 pieces of No. 5 reed 23 inches long. Split five in the center and put five through them. Weave center 2 1-2 inches in diameter, as described in figure 12, C, with a No. 2 weaver. Cut off the weavers on opposite sides (Figure 10, A) and start with 2 No. 3 weavers weaving until the work is 4 1-2 inches in diameter. Notice in figure 6 how the left hand holds the work down to the surface and the right hand does the weaving. When the weaving is 4 1-2 in diameter stop the weaving as before and insert two colored weavers, weaving four rows, two on each side of the spokes. Then start the natural weavers again and weave until the weaving is seven inches in diameter. Overcast as shown in figure 10 and finish the edge as in C, figure 8. Spokes want to be about 7 3-4 inches long outside of the overcasting and must be sharpened on the end and inserted about 1 3-4 inches into the weaving.

Whenever the word "about" is used the subject requires the personal judgment of the one doing the work. If there is any difference in the texture of the reeds, always select the hardest ones for spokes and use the softest for weaving.

LUTHER WESTON TURNER

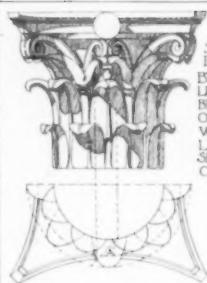
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ARCHITECTURAL DRAWING IN THE HIGH AND PREPARATORY SCHOOLS

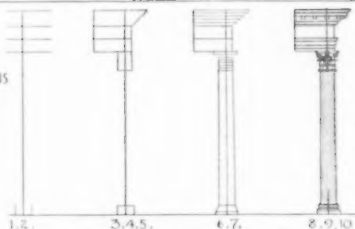
II

THE principal work in such a course is the making of the larger plates involving all the conventions and principles of architectural drawing and necessitating careful study and appreciation of certain of the finest architectural types in existence.

After a small building with all its organic parts has been drawn in projection and mechanical perspective, the general principles of construction explained and the classic mouldings and their functions considered, the Greek Doric and Ionic and the Roman Corinthian orders are chosen for study as examples of the finest detail, not because they are to be used later necessarily in design, but because their study involves all the best principles of architectural drawing and many of those of architectural design. As exercises in the method of drawing as well as in the study of form the scheme of each of the orders is committed to memory and mastered by means of blackboard drill. Perfect familiarity with all the forms drawn in the course is also expected of those who take the entrance examination in architectural drawing. "The candidate will be required to pass a written and a drawing room examination. The written examination will test his knowledge of the principles of shades, shadows, perspective and architectural drawing in general, and also his understanding of the simple forms of the orders and their



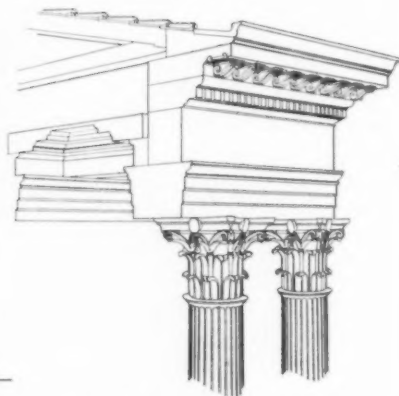
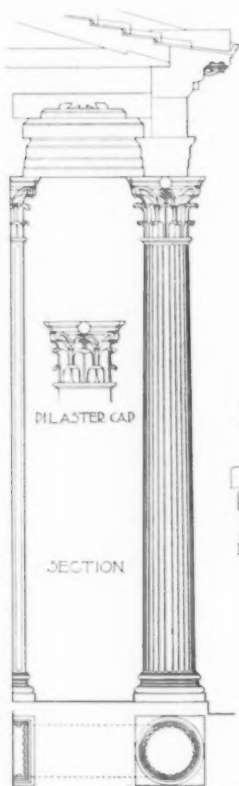
SHADE AND SHA-
DOW ON CAPITAL.
BY MEANS OF SECTIONS
LIKE A FIND ON THE
BELL, THE SHADOW
OF THE ABACUS,
VOLUTES AND
LEAVES AND THE
SHADE ON WHOLE
CAPITAL.



METHOD OF DRAWING THE ROMAN CORINTHIAN
ORDER, GIVEN THE LOWER DIAMETER.

① LOCATE AXIS. ② LAY OFF HEIGHT OF ENTABLA-
TURE. ③ LAY OFF HORIZONTAL DIVISIONS INCLUD-
ING CAP AND BASE. ④ FIND UPPER DIAMETER AND PRO-
LONG OUTER FACE TO BASE OF CORNICE. ⑤ FROM
THIS POINT DRAW A LINE AT 45° TO GIVE MASS OF
CORNICE. ⑥ DRAW MASS OF SHAFT. ⑦ DRAW HORIZON-
TAL PARTS OF CAP AND FIND EXTREME CORNERS
OF ABACUS BY LINES AT 45° FROM LOWER CORNERS
OF CAP. ⑧ DRAW HORIZONTAL PARTS AND PRO-
FILE OF ENTABLATURE AND BASE. ⑨ DRAW
DETAILS OF ENTABLATURE AND CAP. ⑩ DRAW
FLUTES, USING A QUARTER PLAN AT BASE
AND NECKING. DIVIDE THIS INTO 30 PARTS.
1 PART EQUALS ONE QUARTER OF A FLUTE.

THE ROMAN CORINTHIAN ORDER



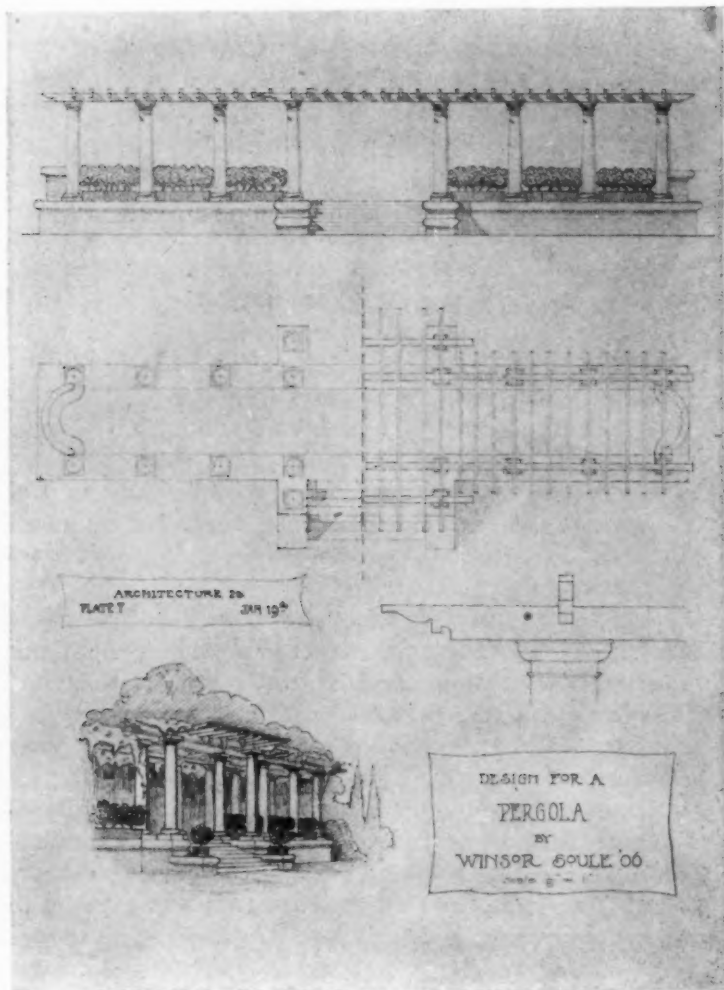
PERSPECTIVE SECTION
SHOWING CONSTRUCTION

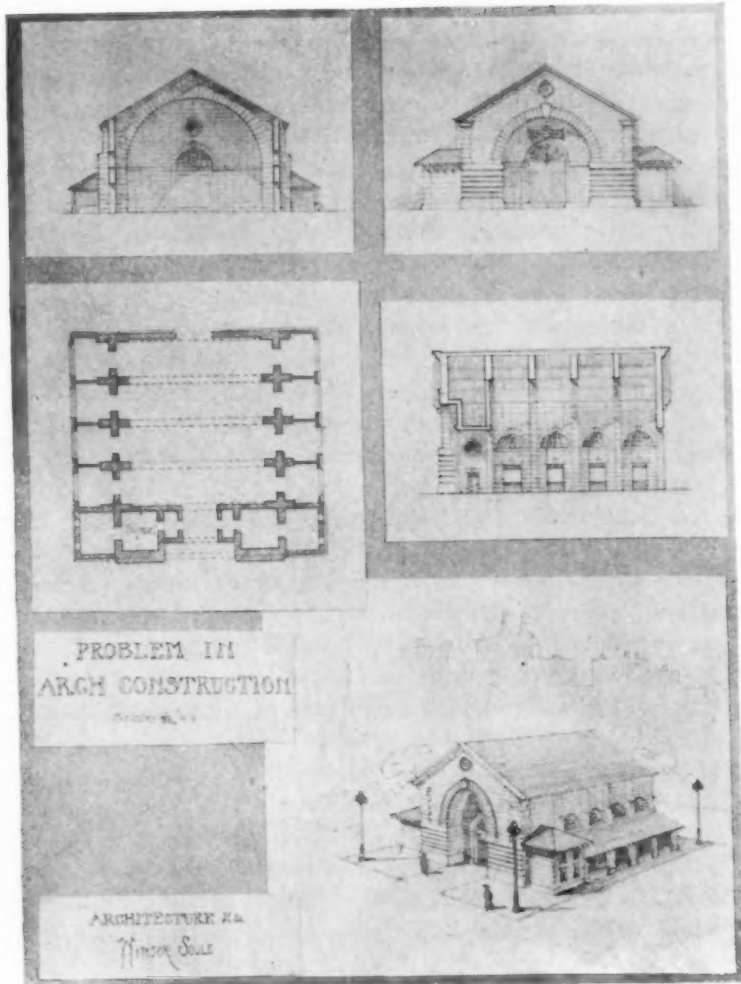
mouldings. In the drawing room examination the candidate will be required to draw from description, in plan and elevation a simple architectural composition (such as a doorway) involving the use of an order. The drawing will be made in pencil with cast shadows in wash."

In this study of the orders it is very necessary to have the pupils realize their actual relation as details of the buildings in which they were originally used—their great range of variation and the features in the design of each one which have given it vitality. It is somewhat necessary from a practical point of view to have the pupil work from a diagram giving a generalized form of the order but this should be clearly recognized as giving merely the scheme or system while in each case the form depended on local conditions of material and design and so constantly differed in its expression.

"It is important that the Greek and Roman forms themselves should be studied rather than the comparatively mechanical interpretation of them given by the later Renaissance architects, as for instance Vignola, whose book on the orders has hitherto been the chief guide."

In order to introduce the pupil to the subject of architectural composition, it is interesting to dictate a simple problem in design like one of those shown in plate. The principles of construction are explained and a conception given of the architect's methods





of designing buildings beginning with plans and working to the exterior through the section. This work however is not included in this preparation drawing course on its eight or ten hour a week basis for the schools but is offered merely as a suggestion. One such little problem could probably be given during the year and would do much to stimulate the interest in the midst of the more severe discipline.

Throughout the course much attention is paid to lettering both in its monumental and decorative use and in its purely useful aspect. The forms of lettering used in this early course are the reformed and simple classical ones shown in the accompanying diagram.

There is little opportunity for any experience with color in this preparation work as laid out for a normal course, but a recognition of exact values of the neutral scale is insisted upon and in a school course it would be possible to introduce exercises which would acquaint the pupil with the definite terminology of the science of color which would help them later in their use of it in their "renderings" and enable them to understand the criticisms on this part of their work, which are now often too vague.

In this rendering or developing the form by means of india ink washes there are also definite principles involved such as aerial perspective or relative contrasts on near and distant surfaces and by dictating definite values of black and white in

the earliest work and gradually giving more freedom to the pupil's judgment the best results are obtained.

There are certain important things that the beginner must achieve in all this early discipline. His observation must be trained to see in his mechanical projection drawing the reality of the object drawn, he must not talk about the plan—front elevation and side elevation of one building as “this building” and “that building,” but from the first must realize the inseparableness of the projections of the object and carry them along together in his development. He must be able to judge proportions both in perspective and projection, and to produce similar ones at any scale, he must systematically in his drawing fix first his position (axis or axes), then his measures (dimensions) and then his shades (outlines and detail) and he must know exactly what he is going to do with pencil, pen and wash before he does it. The only way to learn to do all these things instinctively is to do them again and again in differing problems, and by learning and following the definite principles involved. There must be no mere copying, but there must be the ability to criticize one's own or a neighbor's work on the basis of definite and clearly understood principles.

Finally it must be remembered that in some particularly apt pupils there will show itself a tendency to be clever at the expense of accuracy. This is a failing that the engineering draughtsman does not usually suffer from, but the architect uses his mechan-

ical instruments with much freedom and a talented beginner needs close watching. Perhaps hard marks will aid him to be accurate and, perhaps, if he is appreciative, those sentiments so inimitably expressed with regard to literature by Robert Louis Stevenson may help him: "And for a last word: in all narrative there is only one way to be clever and that is to be exact. To be vivid is a secondary quality which must pre-suppose the first, for vividly to convey a wrong impression is only to make failure conspicuous."

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NOTE. The study of form in the course outlined above has been largely based on the following work. Bühlmann: *Die Architektur des Classischen Alterthums und der Renaissance*, the plates of which with a poor English translation of the text can be obtained from Bruno Hessling, 64 East 12th St., New York City. The following works, however, have been found useful in laying out the course. Professor Ware's *American Vignola* having been particularly helpful.

W. R. Ware. *The American Vignola*, published at present by International Correspondence School, Scranton, Pa.

J. B. de Vignola. *Plates drawn and arranged by Pierre Esquie*. Published by Bates & Guild Company, Boston, Mass.

J. Suadet. *Elements et Theorie de l'Architecture*. Wm. Helburn, 10 East 16th St., New York.

S. L. N. Durard. *Precis des Lecons d'Architecture*. Wm. Helburn, 10 East 16th St., New York.

F. C. Brown. *Letters and Lettering*. Published by Bates & Guild Company, Boston, Mass.

H. McGoodwin. *Architectural Shades and Shadows*. Published by Bates & Guild Company, Boston, Mass.

C. F. Edminster. *Architectural Drawing*.

H. Dickpony, Editor. *Collection of Heliotype plates from Drawings by students of French Academy at Rome*.

The Department of Architecture at Harvard is at present prepared to furnish a limited number of diagrams of the Tuscan, Greek Doric and Ionic and Roman Corinthian (see diagram) orders, which will be sold for a nominal sum. Further information in regard to the course in Architectural Drawing may be had by addressing the writer of the above article, at Robinson Hall, Cambridge, Mass. Copies of "Outlines of Requirements in Drawing" for entrance examination and regular announcements of Summer School Courses may be had upon application to Prof. S. L. Love, University Hall, Cambridge, Mass.

PREPARATION FOR DESIGN

HOWEVER opinions may differ in regard to the value of the study of the fine arts as a part of our school system, there can be no doubt as to the desirability of the study of design. The success of every industry in which appearances count, depends in a large measure upon decoration, and the instinct for ornament so common to all mankind is too evident a force to ignore—even if we consider the matter purely from a commercial point of view.

The question is not, shall we teach design but how shall we teach it.

During the many years I have been associated with the teaching of design,* I have been surprised at the lack of knowledge both of drawing and of design which is displayed by the average student who presents himself for admission to the various advanced schools. This is even more surprising because most of the students are graduates of high schools. I have also noticed that, although in some cases, a student's previous study is helpful to his advanced work, in the majority of instances it is necessary to begin at the beginning as if the students had never heard of the subject before. If it were possible to give these students a proper preliminary training in the grammar and high schools, the problem of teaching them would be much simplified and

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the results vastly more satisfactory. It is for the purpose of offering some suggestions along this line that I have undertaken to write this paper.

I believe that the charge brought against modern methods of teaching in general is true also of the teaching of art: that many phases of it are undertaken but none of them is mastered. The average student comes to us with almost no knowledge of design, either of the principles of color or of ornament. I realize that I may underrate the influence of previous study in the final results; but, certainly, if they have any knowledge most of them succeed admirably in hiding it. I think the fault is due, not to inefficiency on the part of former teachers, but because too much was expected of them. The whole subject of design is undertaken when the work should be confined to two or at most three phases of the subject. In the grammar and high schools, the students have had a smattering of nature drawing, historical ornament, design, construction, applied design, composition and color, besides no end of subdivisions of these subjects. It is manifest that with the many other matters to be covered it is impossible to do more than touch upon these. It is certainly impossible to learn them at all thoroughly.

I realize that the kind of instruction given to students who intend to continue their studies along a particular line might reasonably differ from that given to students whose instruction ends with their

departure from the high school. But my problem is to suggest that which would better prepare them for advanced work along the line of design. I believe, however, that it is always better to learn a few things well, than many imperfectly.

What our students lack perhaps more than anything else is decision; the ability to make up their minds. The continual putting aside of one thing and the substitution of another before the first is understood is, I believe, largely responsible for this.

If the students who present themselves for admission to the Normal or other advanced schools were thoroughly drilled in the theory and use of color, in composition, and in the drawing of natural forms, at least three times as much could be accomplished with them as is possible with the students trained under the present system. If they came to us with a good foundation in these three subjects we could devote our time to teaching them the principles of design, the application of those principles to any industrial expression, the harmony of color and historical ornament.

To make my statements more concrete I will specify exactly what I mean by these subjects. The first of these, "the drawing of natural forms," really comes under the head of drawing rather than design, yet even from the point of view of the designer, it would be especially desirable if the student was taught to make simple and direct studies from

nature, in color if possible — not pictorial but of perhaps two tones for the foliage, and two or three for the flowers and fruit, preferably on warm, gray paper (not the slate gray), and with white where white flowers or lighter tones were needed. The studies besides being studies from nature, could be arranged on the paper with a view to making an interesting composition, D. Some parts should be allowed to project beyond the limit of the space and so be lost, and pains should be taken to have interesting backgrounds as well as to produce good plant forms. Thus the students would be applying the principles of composition as they worked.

Besides the composition thus expressed I would have the students take these same plant forms and arrange them with different spacing, shifting them to the right or left, or raise or lower them in order to change the shape of the space in which they are planned, as suggested in the plate at A, B, C. By treating these plans in various ranges of value, black, white and gray, two tones of gray, three tones of gray, or black and white only, another phase of composition would be developed.

In color I would have them learn what the standard colors are, how they may be made into tints and shades, and what is the nature of broken or gray colors. Above all I would have them taught that the value is independent of the color; that is, that it can still be red whether it is light or dark.



They should learn too that any color may be modified in three directions, toward the light, toward the dark, and toward the gray.

I realize the difficulty of re-organizing the established methods of teaching and hesitate to suggest any changes—but I have been asked to express my opinion of the matter and here it is. I feel that the carrying out of the suggestions I have offered would require less time and give better results so far at least as the teaching of design in advanced schools is concerned.

VESPER LINCOLN GEORGE

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TEACHING LETTERING

THERE are those who affirm that lettering, like spelling, is a divine endowment, that some people naturally letter well as others naturally spell well. Inasmuch as all people do not do all things equally well, even under identical conditions, there is a measure of truth in the above belief. It is in the nature of some people to letter better than others, let us admit that. The pupil who letters better than his neighbor does so because he comprehends more thoroughly three simple principles which are involved in good printing.

It will help us in our teaching if we compare excellent printing with inferior work and we may well note the features common to good lettering. We can pronounce in ten seconds all the words written on the board for the spelling lesson. Now if we try again to read the list from beginning to end and see each letter in each word, it will take us several times as long. Little children sometimes read before they know all the letters. We read by seeing, not individual letters, but groups of letters, words. Therefore it is manifestly necessary that letters should be grouped so as to distinctly form separate words. The simplest and most prevalent error in the printing of a beginner is illustrated in figure 1. We should work on the principle that the letters in each word ought to be placed as near together as they can be, and that neighboring words be placed so far apart that another letter could be

inserted between any two words. It is better to exaggerate both of these points at first, rather than to verge toward the kind of printing shown in figure 1.

Figure 3 shows another familiar fault in school lettering. There is lacking in the mind of him who does work of this nature a definite standard of vertical. The fact that these letters are at cross purposes does not jar him. The rhythm which should come from the consistent vertical movement of all the letters is missing. The lettering lacks unity for this reason. Generally where letters are not vertical in their placing on the paper, their incorrect position is caused by the tipping of the paper on the desk while making the letters. It will be noted that the error usually consists in slanting the letters as in slant hand writing. It is practically impossible in school to get vertical lettering unless the paper be kept vertically upon the desk. Vertical papers will cure slant lettering—in time.


The third and last error of which we need speak is shown in figure 4. Perhaps it will be best to consider this in two parts. Of course the pupils will tell us that the S and the E are upside down, but why are they? 'Tis not a question of balance, as will be suggested, for a vertical line through the center of the letter will prove that it is perfectly balanced, figure 5. "But it looks as if it would

1 BLES SEDI SHE

2 BLESSED IS HE

3 BLESSED IS HE

4 BLESSED IS HE

5 \$ J L P ~ 

6 BLESSED IS HE

7 BESHARM

8 BESHARM

fall over." Yet it won't, and none of us can push it over! The last answer is right, however, it seems to lack, not balance, but the power to keep its balance, that is stability. We are used to seeing tree trunks and tall chimneys and snow men, etc., so made that they are apparently able to stand up without danger of toppling, and although we know that the S cannot fall over we are better satisfied when it does not look as if it might do so at any moment.

Now notice the horizontal lines in these letters, figure 6. They have been put at different levels in the several letters, each level independent of the others. Good lettering has an orderly plan in its horizontal lining, just as it has in its vertical lining. A simple plan adopted by many in making letters is to divide the horizontal height of the letters into thirds and to base all the horizontal lines upon these division lines, figure 7. Lettering is correct if consistently built on any other similar plan, figure 8. It is useless to try to get good lettering at first without carefully drawn guide lines. When one considers how the professional sign painter always plans from first to last his letters and words with light pencil or chalk lines before painting a letter, one marvels not at the failures of those pupils who cannot wait to do this preliminary work, but rush in where adepts fear to tread.

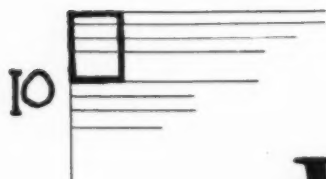
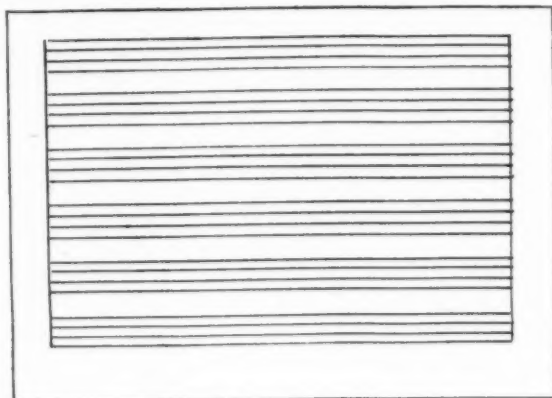
Let us again state the three principles: 1, group all letters into words, with definite spaces between

the words; 2, The lines or axes of all letters must be vertical, (unless all are slanted at the same angle as when using an italic alphabet; 3, good lettering has an orderly plan in its horizontal lining.

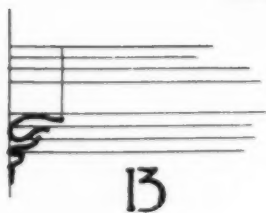
In our first practice there are two objections to printing the alphabet, the pupils always reach Z some minutes ahead of the teacher who patiently plans and draws each letter on the board, and there is in the printing of the alphabet neither practice in grouping letters into words nor in separating one word from another. To overcome this difficulty we may print the sentence, "The large brown fox jumps over the lazy dog." But who cares if he does? The merit in this sentence is that it contains nearly all the letters in the alphabet.

Instead, let us take a sentence worth saving in mounted form, worth "lining in" in color, worth an excellent mount, and finally worth putting up in our room at home. We will leave the choice of texts for this sheet with the individual teacher, it being necessary only that the text chosen be one in which the teacher rejoices, that she may cause her pleasure to be participated in by the class. A lightly ruled sheet, planned to receive letters, say three-quarters of an inch high, is the first requisite, figure 9. To make the sheet more attractive, a simple initial can begin the text. The general plan of this initial may be suggested, e. g., its oblong frame may well extend down to the top of the second line of words, figure 10; the letter to be

9



B 12



placed in the oblong ought to be equidistant from all sides of its small frame, figure 11; whatever shading is to be done on this letter is to be that which one would naturally make if he were drawing the letter with a pen, the downward strokes only, figure 12; the simple form of decoration added below should be related to the left vertical edge at least, of the oblong above, figure 13. The second letter of the first word should be as close to the initial as are any two letters in other words, figure 14.

We will lightly letter the words in the top line until we come within an inch or two of the end of the line when we must pause to plan the line so that its last word will leave a margin at the right of the same width as the left margin, figure 15. This will appear more difficult than it really is, but it is a problem which must be solved in each printed line. It is better to economize on space between the letters than to draw thin letters, figure 16. It will be noticed in printing many of the words that the letters in effect are equally distant, and that one letter occasionally overlaps another in order to produce this effect. This is one of the possibilities of free lettering, not to be secured with printer's type where each letter is set upon a separate block. Pupils delight to design each word so that the spaces between the letters shall be consistent, when they see the reason for so doing.

If we have printed this text in pencil upon white paper before putting it in, in black or color,

15 **B**LESSED IS HE WHO HAS
16 FOUND ¹⁶WORK HIS

17 IS HE WHO

18 HAS FOUND

19 HIS WORK

it will add to the appearance of our work when it is later placed upon a wall at home if we put on a wash of some dull gray toned color over all the sheet, for the white spot on the wall will be too glaring and unrelated to its surroundings.

BLESSED IS HE WHO
HAS FOUND HIS WORK
LET HIM ASK NO OTHER
BLESSEDNESS

CARLYLE

After the text is printed in pencil, the initial may be put in with color and the other work on the sheet either in a related color or in ink. If the letters are small they may be drawn in with a pen; if three-quarters of an inch or more in height they should be drawn with a quill pen or with a brush, otherwise they will look thin and weak, figure 17.

Care should be taken to get lines of even thickness from top to bottom, figure 18. All work should be freehand. A word containing letters drawn part with a ruler and part with a wavering freehand line is very unpleasant, for the ruled lines make ridicule of the attempt to produce their equal in such letters as S, O, R, C, U, G, etc., figure 19. The best of eye and hand training comes from the drawing of letters freehand.

As a last touch we will draw (over a lightly ruled guide line if preferred, that our main direction of line may be right) a border line around the text which we have printed. This line should be related in width to the lines used in the letters of the text which it encloses.

FRED H. DANIELS

Springfield, Mass.

ANNOTATED OUTLINES

MAY — JUNE

NATURE DRAWING AND DESIGN

PRIMARY

FIRST YEAR. A. Continue to make drawings from the spring flowers. Use colored pencil and water color.

Have each sheet small, say $4\frac{1}{2} \times 6$. A good method is to fold a 6×9 sheet to make pages that size. Open the sheet on the desk, place the specimen to be drawn on the left hand page, and draw it, with colored pencils or water color, on the right. The lines of growth may be first sketched very lightly, and then the details added in their proper colors. When the drawing is completed the sheet may be turned over and the exercise repeated.

Try this with as many of the early flowers as possible,—violet, anemone (white chalk will give the white), buttercup, trout lily, bluet and others.

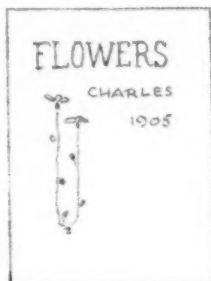
B. Make a cover for these drawings using a 6×9 sheet.

The leaves composed of the double sheets may be placed one inside another and the whole pinned or better sewed together. On the first page of the cover a simple design, similar to one of the illustrations, may be drawn in colors.

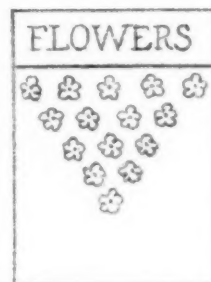
SECOND YEAR. C. Continue to make drawings from the spring flowers. Use colored pencil and water color.

Use 6×9 sheets. Having selected the specimen, place it thoughtfully, in a characteristic position (upright if it grew upright, and so that the flower is side view or front view as seems best to show its characteristic shape) and make the drawing. Give special attention to the arrangement of the leaves and flowers with reference to the

stem and to each other. When the drawing is done, by means of strips of paper or other movable things find out to what size and shape to trim the sheet so that the result will be "perfect." Try the same subject again. Try other subjects.



B



D. Make a blank book for holding the nature drawings.

Pack the drawings up together to find out how large the page must be each way to take the largest of them. (Allow a half-inch margin all around). Fold sheets of manilla or gray paper twice the size of the page required to make a two-leaved folder. Pack the required number of these together, one inside another, and bind them

with thread or raffia at the back. Mount the drawings on the pages, one on each, and make a design on the front cover, similar to those shown at D.

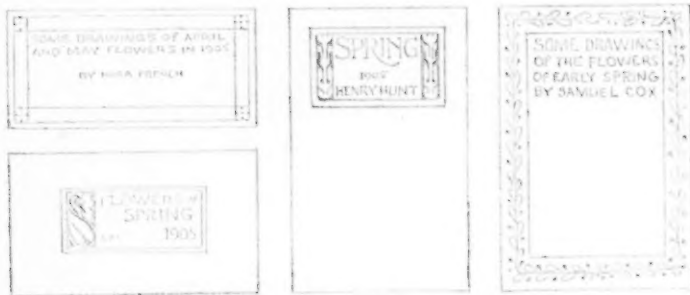
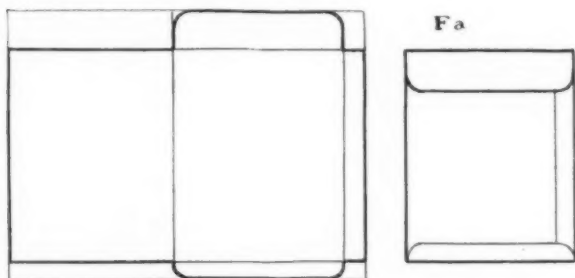


THIRD YEAR. E. Continue making drawings from the spring flowers. Use colored pencil and water color.

Use 6 x 9 sheets. In this grade give special attention to the relative sizes of parts and to the shape and color of each part. Flowers and leaves may be drawn side by side on the sheet to show proportions and hues. The drawings may be made in pencil and colored in water color if desired. Make several sheets from different flowers.

F. Make an envelope to hold these drawings.

By packing the drawings up determine how large the envelope should be. Take a sheet of paper more than twice the size of the envelope required, and lay out upon it the lines of an envelope as shown in the sketch, Fa. Cut, fold and paste. Make a design on the face of the envelope appropriate to the contents. See illustrations.



INTERMEDIATE

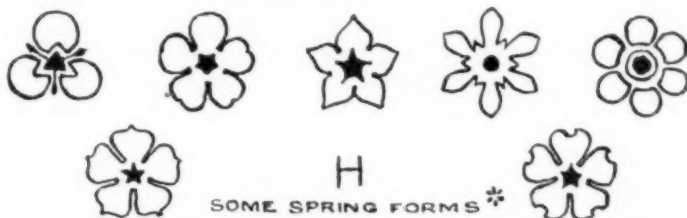
FOURTH YEAR. G. Make drawings in silhouette of the typical shapes of leaves and flowers. Use ink and water color.

Lead the pupils to see that the violet leaf is heart shaped or triangular, the cornel leaf square, the arbutus leaf elliptical or oblong, etc., that the trillium flower is triangular, the lilac square, etc. Make lists of leaves and flowers classified by typical shapes as follows:

	3 Sides	4 Sides	5 Sides	6 Sides	Round	Oblong
Leaves	Hepatica	Poplar	Buttercup	Tulip	Bloodroot	Arbutus
Flowers	Trillium	Lilac	Buttercup	Trout Lily	Dandelion	Violet

Find as many as possible under each head. Make drawings of these typical shapes in ink, and in characteristic color.

H. Design a border or a rosette for a specific purpose and work it out in appropriate material. Use plant or animal motifs.



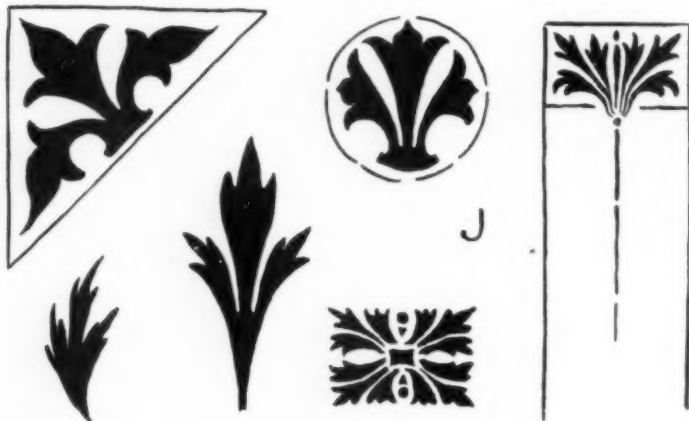
* See Book for June 1904, p. 474; and for December 1904, p. 212. The rosettes here sketched are tracings from *Flower Forms*, published by Henry W. Poor, of the Boston Normal School.

The subject may be a border for a handkerchief, towel, envelope or cover for school work; the rosette may be for ornamenting a portfolio for school work, a hand bag, or box for collars, studs, etc., for a penwiper, purse, or ornamental button. If possible select something of vital interest to the pupil at the time; let the motif be some appropriate animal or plant form. The resulting unit must be a flat thing, which might be cut from paper, in one piece, not an *imitation* of the natural element, but a form suggested by it.

In working out the design in color keep to the first mode,— tones of one color.

FIFTH YEAR. I. Continue to draw the specific shapes of flowers, leaves, etc. Use pencil and water color.

The aim should be truthfulness of outline. Each drawing a portrait, so far as possible, of the actual form. The drawings may be made in pencil, and finished with a wash of color as true to the original as possible, or made with the brush direct.



J. Design an ornamental form or a panel for a specific purpose, and work it out in appropriate material. Use plant and animal motifs.

The subject may be an ornament for a corner book mark, for a stamp or florette for a title page or for the back of a book, for the corner of a writing pad or the top or ends of a box. Whatever it is it should be of vital interest to the pupil, and of such a character that he can work it out in appropriate material.

The resulting ornamental form should be related to the space it fills (or have a well defined mass of its own) and should have its lines derived from the natural form. See illustration. Such forms are often easily produced by folding and cutting paper, as follows: Fold a square of paper on a diagonal. Turning the paper on the desk so that the folded edge is vertical, draw upon the paper one half of the desired mass, and within it one half of the ornamental form. Cut on these lines, and unfold. In working out the design in color keep to the first, or second (complementary) mode of coloring.

SIXTH YEAR. K. Continue to draw the apparent shapes of flowers and leaves. Use pencil and water color.

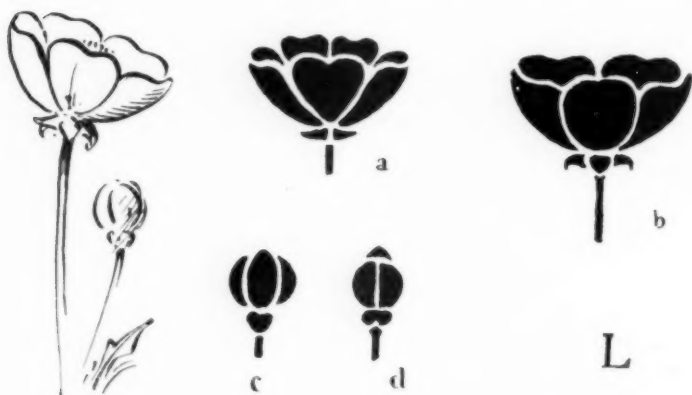
The aim should be the correct representation of the growing plant as it appears to the eye. Every drawing should look "natural." The pencil should be the principal medium, although delicate washes of characteristic color may be added to "fix" the pencil drawing.

L. Design an ornamental form or a surface pattern for a specific purpose, and work it out in appropriate material. Use flower and leaf motifs.

The subject may be an ornamental form merely for use as a florette on some bit of school work, or a surface pattern for a book covering,

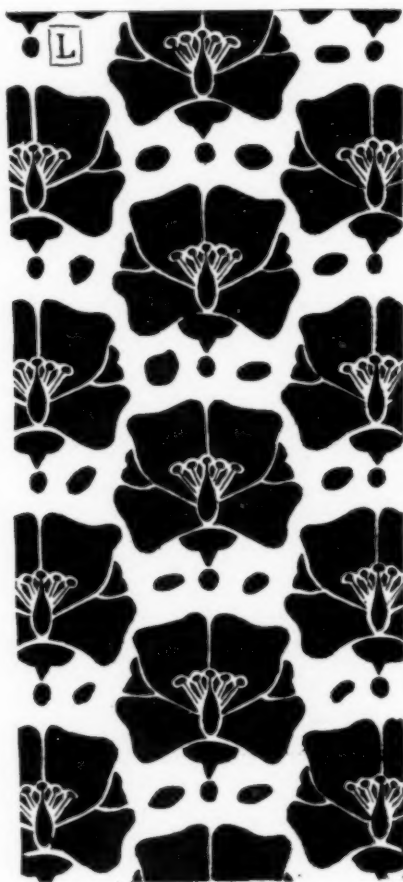
an end paper, a curtain, a screen or a piece of drapery. In any case it should be related to the needs and interests of the child, and of such a character that it can be worked out in appropriate material.

An ornamental form may be derived from a drawing of a flower or leaf as follows: Place a piece of tissue paper over an outline drawing and with a brush draw *the spaces* within the lines of the form and its divisions. Select one half of this traced form, the more pleasing



half, trace that half again and then reverse it upon the other side of the axis by folding and tracing again. The resultant form may now be adapted to any given space by changing its proportions and emphasizing its rhythm.

When repeated in a surface pattern the unit should be changed in such a way that the lines of one unit are sympathetically related to those of its neighbors. See illustration. In working out the design in color use the first, second, or third (tones from neighboring scales) mode of color. The design reproduced is by Willis Halcomb, Horace Mann School, Newton, Mass.

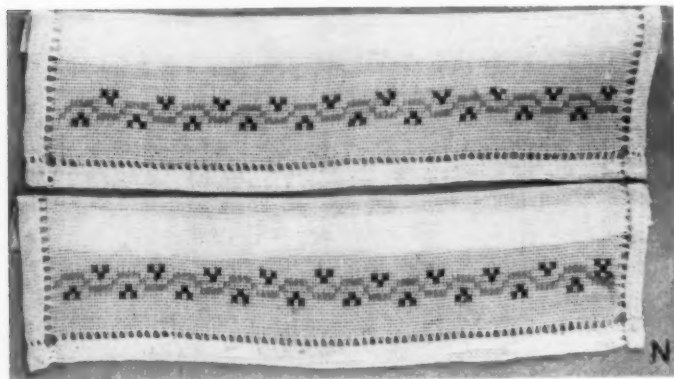


GRAMMAR

SEVENTH YEAR. M. Study the adaptation of elements to the conditions in design, especially in designs for weaving.

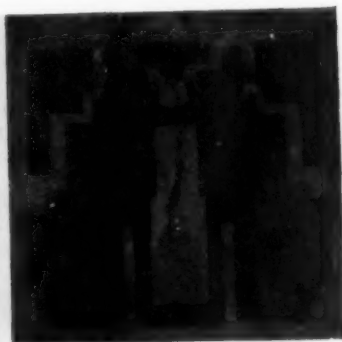
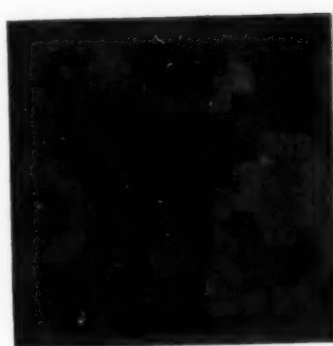
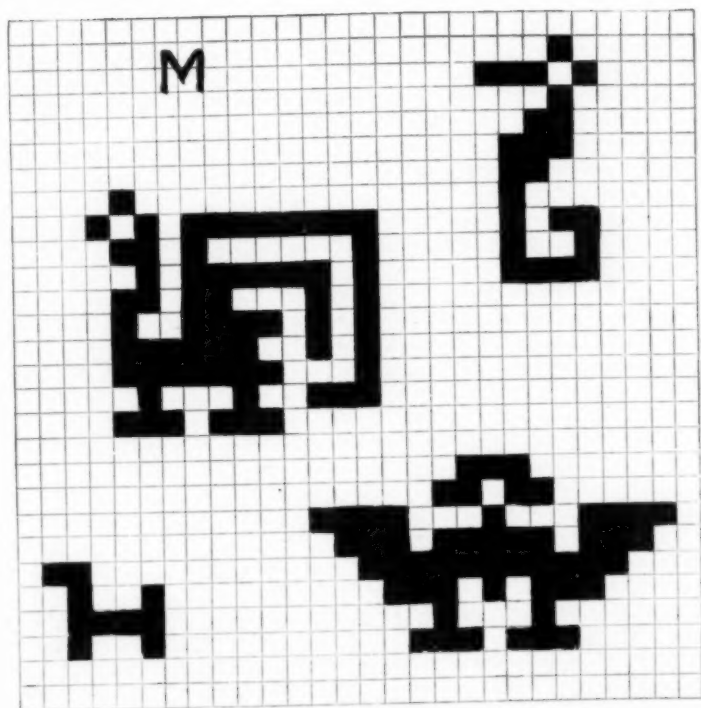
By means of woven fabrics, kindergarten weaving mats, etc., make clear the limitations under which the designer for woven patterns must work. Upon squared paper * copy a Greek fret, or mosaic border or surface pattern made up of rectilinear units. Teach how to interpret any given unit, a leaf, flower, tree, bird, insect, into the terms of weaving. Have each pupil make such "translations" from his own life drawings. Study the illustration for method.

N. Make a design for a border, a surface pattern, or both, suitable for weaving or working out



in cross stitch embroidery. Color in the first, second or third mode.

* This may be purchased of any dealer in Artists' materials, but it may be made easily by marking off quarter-inches on each of the four edges of a sheet and connecting opposite points.



These designs might be for woven hand bags, table mats, rugs, or for mosaic borders and surfaces, or for sofa pillows in cross stitch, collars, stocks, cuffs, etc. Work out the designs on squared paper first and afterwards in the appropriate materials. The cuffs shown in the illustration were designed and made by Beatrice Townsend, Grade VII, Bolton, Mass. The unit is a very clever adaptation of a flower, its calyx in green and its petals in red.

EIGHTH YEAR. O. Study the adaptation of elements to the conditions in design, especially in designs for printed fabrics.

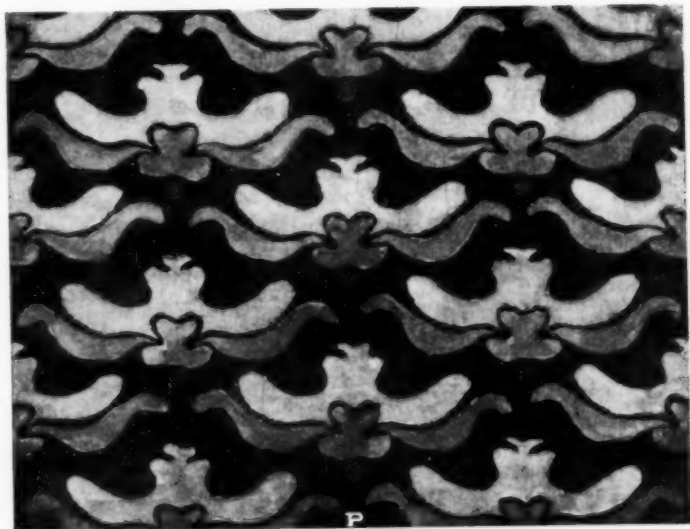
By means of printed fabrics, including end papers, wall papers, calico, muslin, denim, etc., make clear the limitations under which the designer for such patterns must work,—flat tones of color, limited



number of printings, accurate repetition of the units, etc. Teach how to interpret any given unit (a) by means of one, (b) two (c) and three (d) tones. Have each pupil make such interpretations from his own life drawings.

P. Make a design for a border, or surface pattern, or both, suitable for printing in a limited number of colors (two or three). Color in the first, second, or third mode.

These designs might be for book coverings, labels, monograms, or any other thing involving printing in two or more colors. The





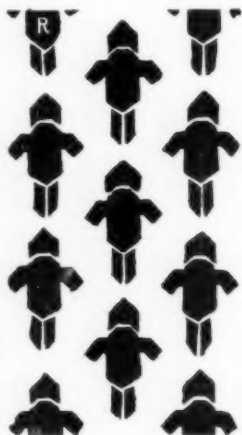
surface pattern reproduced is by Lena Flavin, Grade VIII, West School, Malden, Mass. The original is in dull, light orange-yellow, and low light orange on a black ground.

NINTH YEAR. Q. Study the adaptation of elements to the conditions in design, especially in designs for stenciling.

By means of stenciled letters on grocery boxes, freight cars, etc., and stenciled patterns on walls and fabrics, make clear the limitations under which the designer for such patterns must work,—bridges (for strengthening the stencil) flat tones of color or nearly flat, simplicity of outline, matched figures. Teach how to make a stencil from any given unit. Have each pupil make one or more deriving the pattern from drawings of his own.

The stencil may be made by tracing the outlines and principal subdividing lines of any drawing, adding such other lines for "bridges" as may be necessary to strengthen the stencil (these should be added where they will not obscure the main lines of the form), and cutting out with a knife all the surface inside the outline

except these sub-dividing lines. See illustration.



R. Make a design for a surface pattern border, or panel, to be applied by means of a stencil. Color in any mode.

These designs might be for a sofa pillow, wall paper, fabric for screen, curtain, wall decoration, in not more than three colors. The "boy" pattern is by Howard S. Harris, Practice School, Teachers' College, N. Y. The "flower" pattern, a design for a stencil in two colors, is by Agnes Shattuck, Pierce School, Newton, Mass.

HIGH SCHOOL

FREEHAND CLASSES. Make a design for some object of vital interest, and work it out in appropriate materials.



Discuss subjects for design with the class. Select several of interest and divide the class into groups accordingly. If the subject selected by one group is a sofa pillow, a panel containing a college seal, a program for class day or graduation, the June number of the school paper, a portfolio for holding the graduation essay and other documents, some article of dress, a sporting trophy, a school banner, decorative accessories for the commencement decorations, or whatever it may be, have the group work at it intelligently; plan it as a whole, look up references, illustrations, work out the details, in form and color and manufacture the object. If the subject is such that each individual may work out his own, the results may vary in color only, each pupil choosing his own scheme of color from one of the color scales produced last month. The design reproduced is by James Fairchild, High School, Reading, Mass. A table mat in tooled leather.

MECHANICAL CLASSES. Make a design for some object of vital interest, and work it out, if possible, in appropriate materials.

Discuss subjects for design with the class, as suggested in previous paragraph. The subjects in this case might be a foot stool, taboret, book shelf, clock bracket, waste basket, chair or seat for school office or piazza at home, a bit of bent iron work, hammered metal, or anything else makable by pupils of this age and equipment. Insist on coöperative work, group work, in working out the plans at least, each pupil helping the other as much as possible.

Continue work in preparation for higher institutions.

This will, of course, take the place of the design if students are preparing for schools of technology. Mr. Swan's second article will afford helpful suggestions.

HELPFUL REFERENCE MATERIAL

DESIGN

See School Arts Book for May, p. 430 and June, p. 483, 1904, and in addition, the following:

Adaptation of unit to means of repeating. Line and Form,* Crane, pp. 60-64, etc., and pp. 256-260.

Adaptation of unit to space. Line and Form, Crane, Chap. V.

Balance and Rhythm. Prang Text Book V, pp. 78-81.

Coloring, the preparation of scales. Book, October 1904, Outline.

Derivation of decorative spots from flower forms. Prang Text Book IV, pp. 89, 90.

Interpretation in one, two or three tones. Line and Form, Crane, Chap. III.

Plant Drawing, illustrations of arrangement on sheet. Book, September 1904, Outline.

Principles of Design, outlined and illustrated, Book, November 1904, Outline; December 1904, Outline.

Rosettes. Filling a Square. Prang Text Book IV., pp. 87, 88.

* A very useful book to all teachers of design. Full of suggestions, richly illustrated.

THE SCHOOL LIBRARY

Greek Painters' Art. By Irene Weir. Ginn & Co.
1905. 360 pp. 5 1-2 x 8. 156 illustrations, frontis-
piece in color. \$3.

Miss Weir has done us all a real service in sifting the hundred "authorities," whose works appear in the bibliography (pp. 347-352), and arranging the important facts in this attractive volume. The Introduction, though rather long, is not dry. One who begins to read it will finish it, and thereby be put into the right mood to enjoy what follows. Nothing whets the appetite for historic Greece like a visit to Modern Greece. The first chapter is a resume of the scrappy history of Greek painting. Succeeding chapters deal with Vase Painting, The Painting of Architecture and Sculpture, Portrait Painting, Mosaics, and Mural Painting. The style is Miss Weir's own, familiar to readers of the *Perry Magazines*, free from technicalities, direct, and readable. The illustrations are well chosen, and considering the subjects, (in many cases mere fragments two thousand years old) are admirably clear. This is undoubtedly the best single volume dealing with the difficult subject of Greek Painting. Miss Weir is Supervisor of Drawing, Brookline, Massachusetts.

A Handbook of Plant Form. By Ernest E. Clark.
John Lane, 1905. 220 pp. 7 x 10, 100 full page
plates (nearly 800 illustrations). \$2.50.

This is the best volume yet for use in the city schools where the original plant forms are not easily procured. Think of having at hand twenty-five drawings from the dandelion for suggestions in design! Flower bud, opening bud, flower, withering flower, opening seed, full head of seed, falling seed, naked receptacle, and all in plan as well as in side view, together with root, stem, leaves, and the whole growing plant,—all these are drawn with careful fidelity to nature, and without "artistic" effects, the aim being to give reliable data for the student. The rendering of such details as joints and bracts is especially praiseworthy. Occasionally a plant or detail is rendered in silhouette, and tail pieces of clever and suggestive design are tucked

in here and there among the text pages. The text is descriptive without being technical. Nearly all the familiar American plants, and several of the English plants, familiar to us through literature, are included in this valuable collection,—a veritable herbarium for the student of design. The introduction deals with conventionalization and the making of designs. A glossary of botanical terms completes the text.

Mr. Clark is no mere theorist. He is Art Master of the Derby Technical College, England, and National Silver Medalist in Ornament and Design.

Analytical Psychology. By Lightner Witmer. Ginn & Co., 1902. 252 pp. 5 1-2 x 8. Seventy-five charts and diagrams, several in color. \$1.50.

Artists are inclined to shy at psychology, but teachers of art should not, especially at such a volume as this is, notwithstanding its forbidding covers of black crape. A psychology which includes among its plates the Aurora and the Sistine Madonna, the Wounded Lioness from Assyria, the jewelled crosses of early Christian art, Byzantine foliage, and Gothic traceries, to say nothing of the Bradley color top and a half-dozen color plates on simultaneous contrast, is no ordinary text book. All the optical illusions of line and mass, all the physiological foundations of perspective and pleasing arrangement in design are here illustrated and explained. It is pre-eminently the psychology for the teacher of art, although the up to date teacher will recognize the fact that in color at least, we have taken a step in advance since 1902 when this book was published. Here is a sample sentence to think about—"The cultivation of aesthetic taste is a training to perceive progressively more complex things with the maximum of ease."

THE APRIL MAGAZINES

Booklovers.

An important number for teachers. The Work of Byam Shaw, "A Painter of Parables," work which has a positive fascination, even

in reproduction, is described and richly illustrated (four plates in color—the fourth the best, and a masterpiece) by somebody who writes well but does not sign his name. The School Garden is described as "A New Method of Nature Study" by Helen C. Bennett, with photographs from Philadelphia gardens. The teacher of Nature Study will prize also, *The Songs of the Four Winds* by Edwin Warren Guyol. The teacher of literature will be glad to have Mr. T. M. Parrott's estimate of Stephen Phillips and his work, the teacher of geography, the articles *and the pictures* dealing with Transportation in Porto Rico and elsewhere (twelve extraordinary plates) and that by George Hibbard on River-Driving as a Fine Art. The teacher of history will want to save for future reference Holy Week in the Holy City, the portrait of Pius X in full regalia, and Burriess Gahan's third article on The Real Australia. Other things of interest to school teachers are the field of Easter lilies, p. 604, the statues of Venice and Portugal for the New York Custom House (one by Tonetti and the other by St. Gaudens) pp. 598, 599, a portrait of Tolstoi, p. 593, the article on Comorant Fishing in Japan with an illustration after Hokusai, and the good word about Theodore Thomas. It would be difficult to find a better illustration of lack of unity in design than that on p. 590, called "Frozen Rag-time".

Century.

The second paper on that Wonder-Worker of Science, Luther Burbank, is as wonder-full as the first. Of him one might say as Emerson said of "Guy":

He had so sped his wise affairs
That he took Nature in his snares.

(The apple tree, p. 832, produced, after all, only about the same varieties any fourth year class *drawing* apples will produce!) Another wonder-worker, though in another realm, is Melville E. Stone, whose article on the Associated Press is of extraordinary interest. Do not overlook its ingenious and effective head piece. The third wonder-worker in this magazine is President Roosevelt, who works wonders in the way of reading. Three Characters of Tolstoi are embodied,

rather successfully on the whole, in pictures by Segismond Ivanowski. The wrinkles are overdone a bit. Two of French's bronze doors for the Boston Public Library are half-toned on p. 937, and a Key to the entire series of six is given on p. 957. But the article of the month for the drawing teacher is the Chateaux of the Loire by Richard Whiteing, with illustrations by Guérin and Castaigne. The frontispiece and the color plate at p. 810 illustrate the effect of wide intervals in hue and narrow intervals in value, the half-tone on p. 805, the effect of using a short scale of values in gray, on p. 809 of using a still shorter scale of values in gray, and that on page 807 of using a very long scale, though not the longest. Guérin's drawings are not of his best, and Castaigne also has done better work, but these will do fairly well! Before laying down the magazine, have a look at the spirited pen sketches of Scrap by Frederic Gruger, and just for fun read Humor in School, p. 958, by Miss Cameron. It contains a few chestnuts, but most of the incidents are new. No Royal Road to Learning is a good subject to trace and color.

Chautauquan.

Almost a German number! Socialism in Germany, Music in Germany, and a reading journey in Germany, all with an abundance of illustrations which would be admirable if printed on better paper. The Progress of Geography, by Gilbert H. Grosvenor cannot fail to interest others besides teachers of that subject. Dr. Hervey continues to write intelligently on How the American Boy is Educated. Mrs. Comstock contributes a good article on The Cow. The frontispiece, the Acropolis at Lhasa, is worth looking at several times.

Country Life.

The brilliant butterfly cover is an illustration of what to avoid in teaching design to children. There is *moral* difference, aesthetically, between butterflies used as a design, and a design with units in the form of butterflies. This cover cut up will furnish twenty-nine children with good pictures of butterflies to copy for training in coloring. The frontispiece and ten other plates on pp. 630-631, give

other fine representations of moths and butterflies. Every live boy will read and remember *Blazes and Indian Signs* by Seton, and every live girl *ought* to read and remember Herbert K. Job's article on the Extermination of the Egret for Women's Hats. The Training of a Polo Pony furnishes some fine pictures of horses in action. The Strange Art of Pigeon Fancying gives beautiful, odd, and absurd forms of pigeons at rest and a few interesting forms of the pigeon in flight. The XIIIth in the Homes of Famous Americans series is that of Andrew Jackson. *Roses for Every Place and Purpose* is beautifully illustrated from photographs.

Craftsman.

Fish Forms in Decorative Art, from the French of M. P.-Verneuil, by Irene Sargent, eleven illustrations, is the most useful article in the magazine. The Ray Memorial Library of Franklin, Mass., with twenty-four illustrations, is significant as indicating a trend of thought in these days. The mysterious "Aphrodite," which created a ripple in the New York art pool is discussed by somebody who doesn't sign his name. Home Training in Cabinet work gives in detail, with drawings, designs for tabourets and tables. The *man* presented is Maxim Gorky.

Delineator.

A new Easter Game for Boys and Girls by Lina Beard, and the various articles under the head of Needlework, including *Some New Ways of Using Raffia*, will furnish suggestions to the teacher interested in the handicrafts in schools. She will take them with a grain of salt, however, for not all the applications are good in design. When the *material* assumes first place, *fad* has arrived. This number contains a brief sketch of Hans Christian Anderson by Richard Le Gallienne, of Fanny Crosby and of Ray Palmer, by Allan Southland. The Collector's Manual deals with Lustre Ware. Four good compositions in flat tones involving a wild boar, a bear and monkeys are contributed by Mr. Bull as illustrations for Frank Baum's clever *Annual Fairy Tales*. The "Modern House" is truly modern and

American, and pretty bad, from the point of view of sound principles of applied art. The costume plates in color are not too bad, except that the complexions of these fair ladies are artificial, and therefore inimitable, a fact which detracts from their value as guides to honest seekers for personal beauty. But whatever the hue of the blond, she would better eschew violet-red or any hint of it. Page 555.

Harper's.

From the point of view of the art teacher, Harper's for April is not rich. The tinted half-tones are stained, the large illustrations commonplace, for the most part, and the small ones not worth considering. The Brook by Frank French, if one can trust the illustrations, was frozen stiff, summer and winter,—and all the trees and flowers as well. Two or three articles are worth reading, for example, What Herculaneum Offers to Archaeology, by Charles Waldstein, and the Medieval Library by Dr. Ernest Cushing Richardson of Princeton. About the most useful picture is the illustration of foreshortening, p. 318!

House Beautiful.

An article on Screens—Ancient and Modern by Caroline Stevens Twyman, with fine illustrations is invaluable to the teacher of manual training and constructive design. Among the Country Houses worth studying are Mrs. Whitman's "Old Place", pp. 8-9, Myron Hunt's, p. 12, and Mr. Fechheimer's, pp. 30-31. Before and After, p. 32, is a good object lesson on interiors. Those interested in Bees will find a good article, at p. 28, on Back-yard Bee-Keeping, by George W. York, editor of the American Bee-Journal.

McClure's.

An admirable cover design (except the whistling red of the letters) by Blendon Campbell, is a prelude to two admirable drawings by Guérin of Times Square and Fifth Avenue, illustrations for Mr. Hendrick's fascinating article on The Astor Fortune. But the plate for the teacher of art is that simple and charming couple by Jessie Willcox Smith at p. 588, so naïve in pose, so direct in handling, and

so harmonious in color. Whatever one teaches he would better stop and read the article by Dr. Grenfell of the "Lend-a-hand". Lincoln Steffens, the Knight *sans peur*, lets the light into the dungeon where New Jersey: A Traitor State, lies in chains. The pen drawings this month are not important to students. The best one is on p. 636.

Outing.

The best thing in the April number, for the art teacher, is Herbert K. Job's article on the Hoot Owls, and the next, for its pictures only, The Up-to-date Fox-Terrier. Clifton Johnson displays Houseboat Life on the Mississippi, and F. J. O. Alsap, The Holy City of the Hindus. Samuel T. Maynard says sensible things about Spring Work in the Garden, and Dan Beard tells how to make a Land and Water Aquarium. John Burroughs talks about Sham Natural History.

Printing Art.

An admirable example of a complex harmony of color, red dominant, is to be seen at p. 80 (upon which is a fine quotation very well composed). At p. 115 is a good green-and-gray combination, at p. 110 a good analogous group, and at p. 106 an exceptionally pleasing use of complementaries. At p. 104 is a harmony in one scale, violet, and at p. 112, a rather successful use of the triad red-violet, green and blue. Elzevir, or French Old Style, by Walter Gilliss furnishes fine examples of lettering and spacing. Between pages 64 and 65 are three pages well spaced and good in color.

Scribner's.

The frontispiece by Blendon Campbell is well composed but harsh in color contrasts. Compare it with Guérin's astonishing color plates between pp. 420 and 421. Thomas Nelson Page's article on the University of Virginia contains three characteristic drawings by Guérin, of which that made at four o'clock in the morning (!) is the best. It is difficult to represent trees in the foreground without detracting from the building beyond, but Guérin does it without the slightest apparent effort. Compare the drawing from a photograph by Peixotto, p. 462, with the plate from a photograph direct, p. 464, for atmosphere and

effect of light. The teacher of nature study will find quotable lines in Mr. Lindsey's little poem, p. 424. Frank Schoonover, in his *Edge of the Wilderness*, makes very effective use of the tinted half-tone, and of two complementaries and black—apparently. The "blue" tones pp. 450-451, are probably obtained by the use of black ink *by contrast* with the dull orange tones of the tint block. These are admirable plates. Do not overlook the article by Russell Sturgis on *Herculeum* and its *Treasures of Art*, pp. 509-512.

St. Nicholas.

Taber has managed to put a fearsome amount of life and dash into his *Stampede* frontispiece. How far, far away beyond a photograph is art in such a case as this! Queen Zixi is in a delicate green-blue this time, and as fetching as ever. Notice especially the sympathetic line drawing on p. 493, in the cats, in the robe, in the arm and hand towards the tripod, in the smoke. What an ingenious way to represent the old plain wall behind! Notice the edges. Richardson is a master of line. Landseer's portrait of Scott, p. 497, is worth having as a contrast in handling with some of his paintings of animals. Mr. Rogers' article has five pictures of a baby elephant at short range, and Mr. Lattridge's article contains as many more of an owl equally near. The two drawings by Mrs. Perkins are just right for tracing and coloring to illustrate a language lesson. "Sailing" is especially clever in composition. The *Practical Boy* by Joseph H. Adams contains many ideas of value to manual arts teachers. Mr. Cassin's *Picture Study* article compares Rembrandt and Murillo.

Studio.

The notable feature this month is the article on *The Etchings of Alfred East*, with four of the most successful reproductions of fine etching effects ever published. These splendid plates are models in tree drawing, composition of line, of values, and, one might almost say, of color. The frontispiece is from a *Seapiece* by Bonnington, very fresh and breezy, and the other full page plate is a three-tone *Street Scene in Bozen* by Hans Nowack, excellent, except for certain

unpleasant dirty yellow stains in the foreground street and wall. The Two Austrian Painters have produced some poetic landscapes, and Ruby Levick some decorative sculpture full of life and meaning (The silver panel p. 104 in the least successful). Of Donald Maxwell's pen drawings the best is on p. 115. Two Italian Draughtsmen have produced drawings as unusual and fascinating as the landscapes of the two Austrians but uncanny in some cases. Belgian Art at St. Louis is represented by eleven half-tones, the most original and beautiful being the Turning of the Canal at Bruges by Victor Gilsoul, p. 149. Another original composition, and highly successful is The Terminus, by Hans Baluschek, p. 170. There is an admirable portrait of Rodan, by Emile Blanche, p. 157, and a lifelike lightning sketch in pencil of a woman drinking by Von Menzel, p. 173.

Of the decorative designs the most worthy of emulation are the Table Center, top of p. 169; the panel by "Brush" p. 182; and that by "Molly," p. 183. Penfield's Fox Hunt Frieze, p. XXVI, is a masterpiece! The Notes on the Crafts and Industrial Arts contain five pictures of frames by Foster Bros. of Boston, all good, and a beautiful table by Miss Kauffman of the School of Industrial Art, Philadelphia. It's a pity to have only one thing from so rich a fountain of good art as that school is.

World Today.

Just for the fun of it compare the faces of the five notable men on the opening pages. Turn rapidly from one to another several times. They have *one* feature in common. It is not to be found above the line of the nose! Off the Tourist Route is most attractively illustrated with tinted half-tones of unusually good composition and color. Martin A. Ryerson, the artist-author, is to be congratulated. Many a high school boy will be interested in Mr. William B. Bailey's article on the Expenses of College Students, and every thoughtful person ought to be. Some of the figures are startlingly significant. Unionizing Schoolteachers is another significant article. Western Artists who Stay in the West is good reading for eastern men. The pictures would appear to better advantage with less yellow around them. The

Northwest Mail by Richard Haste is the sort of thing that stirs the blood. What a vast amount of poetry in American commercialism and industrialism is yet to be reduced to picture and song! Whitman shall yet be understood:

In them poems for you and me;
In them all themes and hints.

Miscellaneous.

The Outlook for April 1 is a rich number for the teacher. The teacher of art will find therein a good article on The Awakening of the Trees with eight photographs of tree sprays by J. Horace McFarland; another on Vicenza, A Monument to Palladio, by Elbert F. Baldwin (six illustrations); and a third on Some Essentials in Church Architecture (seven illustrations) by Maurice B. Biscoe. Katherine M. Roaf tells about the work of James Edward Kelly, A Historian in Bronze, and shows five examples of his work.

In the April number of the Ladies' Home Journal is an article by Albert W. Barker on Home Made Garden Furniture, p. 56, which offers four fresh problems in design for Manual Training students. New Things for Spring, p. 79, offers good suggestions for teachers of design in the advanced grades. Pages 28-31 show sixteen pairs of before-and-after planting pictures, of value in working up an interest in school gardens.

The Elementary School Teacher for April contains a valuable article on Nature Study with Birds by Robert W. Hegner, continued from the March number; and another which every supervisor should read, a discussion of Mr. Fenollosa's Theory of Art Development, by Lillian S. Cushman, illustrated by seven plates, mostly from the work of children. Mr. Fenollosa holds that not representation but design is the vital topic in art education.

The Southern Workman for March contains Honorable Seth Low's address on Hampton and its Founder, one of the pioneers in manual art education.

In the Perry Magazine for March Maude Barrows Dutton writes of Murillo and his work. Among the reproductions are Henner's Good Samaritan and several North Sea shore pictures by famous men. Lucy E. Keller's Picture Study of St. Mark's Church is original and interesting to others besides eighth grade pupils.

In Boys and Girls for April are several good pictures of a 'Possum in an article by Silas Lattridge.

The World's Work for April has a profusely illustrated article on The Turmoil in Russia by Abraham Cahan, and another, by Rollin Lynde Hartt, on The Remaking of Boston. There are four beautiful views in the Fens, and several of recent statuary adorning "The Chicago of New England" (!!!)

Le Moniteur du Dessin tells how they do it in France, and The Practical Teachers' Art Monthly how they do it in England, just as the School Arts Book tells how we do it in America. The *Moniteur* for March contains a most helpful blackboard sketch comparing Romanesque and Gothic church architecture. A half section of one is placed over against a half section of the other, the center line being common to both. Below a portion of each plan is placed to correspond. The Art Monthly contains, among other good things, plates giving the English sparrow and the English robin, drawn with the brush, as illustrations for an article on bird drawing by "A. W. S." There is another interesting plate from the Snowdrop.

EDITORIAL

" Wreaths for the May !

* * * * *
What potent blood hath modest May,
What fiery force the earth renews,
The wealth of forms, the flush of hues ;
What joy in rosy waves outpoured
Flows from the heart of Love, the Lord ! "

And in your school room, my friend, how fare
the children in May ? As the heat begins to
strengthen, do the days begin to lengthen, and drag,
and make everybody nervous ? Then pray Emerson's
prayer to the Spring :

" Thou, O Spring, canst renovate
All that high God did first create.
Be still his arm and architect,
Rebuild the ruin, mend defect.

* * * * *
Not less renew the heart and brain,
Scatter the sloth, wash out the stain,
Make every single eye sun-clear,
To every soul bring beauty near."

Those of you who read May-day every spring,
as you ought, will detect the change of a word or
two in the last lines, to fit the occasion ; but it is
a change Emerson himself would approve, I am sure,
under the circumstances.

¶ A clear eye for the beauty of the world, that is
worth praying for. " Be careful what you pray for
in youth," said Mohammed, "lest in old age you
get too much of it." But could one get too much
of that blessed gift ? Could one see too much beauty ?

No; the eye is never satisfied with seeing, but "in its surfeit longs for further joy." Contemplation of the beautiful,—that is one of the eternal pleasures. In those who have the sun-clear eye is fulfilling daily the old prophecy of David, "Thou shalt make them drink of the river of Thy pleasures."

¶ But the eye that sees should be backed with a will that commands beauty to appear in the work of the hand, and commands like a centurion, not like a Canute. When the will can say to the hand, "Do this," and it doeth it, then the proud waves which cast up only ugliness will be stayed. Now this happy day will never come so long as Design is looked upon as the addition of something to the outside of a thing. Design is the name of the process by which beautiful things are produced, a process which involves observation, perception, reason, judgment, taste, skill, all seasoned with common sense; a process by which ideas are embodied in adequate forms, like souls in beautiful bodies.

¶ And, really, if a teacher cannot see this his teaching of design is vain, and if a pupil cannot grasp this to some degree, whatever he produces in design is altogether vanity. The Outline therefore insists, in every grade, upon some sort of a definite, concrete problem in design, within the comprehension of the pupil at the time. The command, "Make a

design," is about as intelligible to the average child, and about as reasonable, as the command, "Make a Djinn"!

¶ The vital germinal idea must be apprehended first. That will determine the plan and all the essential elements of the design. In an outline for teachers by Miss Mary Dever, Cleveland, Ohio, occurs the following sensible note:

It is well to remember in this connection that a child can not originate principles of art nor can he happen upon their embodiment any more than he can grasp without assistance the relations of numbers and apply his knowledge to the solution of difficult problems. Hence many designs drawn on the blackboard to illustrate some principle will be found a veritable source of supply when the child—his teacher's work having been erased—is thrown back on his own resources.

Thus by drawing a border of squares you may be able to show that the units of your design must be near enough together to give the thought of continuity. When the child has grasped this idea you will be saved the discouraging sight of a scattered and meaningless collection of units whose only virtue is that they show how not to do it. The same drawing will serve to illustrate the principle of the repeat or recurring unit. This will need ample illustration. For example, taking a group of four circles for the unit, let the unit in your own drawing recur with sufficient frequency to show the child that if that border were to be extended till it reached around the world there would be absolutely nothing in it except the continued recurrence of the very unit with which it was begun.

There are many books that will be found helpful in arranging specific lessons, such as Prang's "Complete Course in Form-Study and Drawing," Books I and II; "Paper and Scissors in the School Room," by Emily Weaver; "Primary Lessons and Color Study," by Anson K. Cross. But while these are invaluable for detail work and

definite practical plans, let us remember that they are the very husks of art literature, indeed, could scarcely be said to belong to the real literature of art. To one who would really enter into the spirit of adornment, who would catch the inspiration of those whose lives have been spent in an effort to make life not only bearable but beautiful, the books of such writers as Ruskin, and William Morris, will supply abundant material for thought.

¶ This concrete design, because it must be so closely connected with actual school life, is sure to involve lettering in some form. The best teachers have come to feel that an odd, free style of letter is better at first than the imperious Roman. The teachers who lead in securing results in lettering, good results from ninety-five per cent of the class, are to be found in Springfield, Mass., and the inspirer of these teachers is Mr. Daniels who contributes the article on Lettering in this number.

¶ The article by Mr. George comes from a successful teacher of wide experience. It should be thoughtfully considered by every supervisor, and by every teacher of the upper grades. Undoubtedly we attempt too much, and overestimate the powers of our pupils. We have placed, perhaps, too high a premium upon Originality, that "saint-seeming deceiver" of designers.

¶ Mr. Turner's second article on Basketry will be welcomed by all who weave. The Editor would

commend this unto all who aspire to write for the School Arts Book. It is definite, it is orderly, it is clear, it is completely illustrated. One could actually weave something by following it.

¶ Mr. Swan's article on Architectural drawing is completed in this number, but the discussion about Mechanical drawing is not over; in fact it has hardly begun. Over against what Mr. Kennedy and Mr. Swan have said, it is well to put the papers by Mr. Olmsted and Mr. Milton P. Higgins (President of the Norton Emery Wheel Company of Worcester, Mass.), who see the whole problem from the viewpoints of the landscape architect and the manufacturer. These papers are given entire in the Report of Mr. Walter Sargent, reviewed in last month's Book, p. 504. As another word on this important subject, I am permitted to print the large part of a letter from a Professor in the College of Mechanics and Engineering of a large University in the Northwest, to a Supervisor in one of our Massachusetts towns:

I do not agree with the president of the Norton Emery Wheel Co. that children in the public schools should be taught the alphabet of Mechanical Drawing, for two reason: (1). I do not believe there is any such "alphabet" or at least that it begins and ends with the screw and the gear wheel. The desirability of some such scheme has been discussed but there *is* a pretty wide divergence between the practice of different firms. (2). He evidently restricted Mechanical Drawing to "Machine" Drawing, forgetting that the public school training is for

future architects and civil engineers as well as mechanical draftsmen.

Now I don't believe any art trained teacher can teach machine drawing effectively—he—or much more emphatically she—doesn't know anything of the detail of shop practice; e. g. would you know what surfaces of a steam cylinder were to be finished off and what measurements the workman would wish to make so that you could dimension your drawing most efficiently?

Or would you be able to take an assembly drawing of say an air compressor and make detail drawings of its parts—such that your details would fit together? Such problems are the commonplace of machine drawing.

In detail machine drawing, the drawing is entirely secondary to the *dimensions*. All a detail drawing is for is to have something to put dimensions onto.

I would venture to say that unless he is a very remarkable man your president couldn't do a good job at architectural drawing.

If you want to get the best manual of *machine* drawing I should recommend Coolidge "A Manual of Drawing" or Coolidge and Freeman "Mechanical Drawing," both published by John Wiley and Sons.

What I believe the public school *can* do is to give some skill in handling instruments and in using the materials of drawing, and in giving some elementary notions of projection. If you wish to really be at home in projection you should study some work on Descriptive Geometry. It's tough but fundamental.

Church (West Point) is about as good as any though pretty old,—and he uses what is technically known as the First Angle Method, while most shops use the Third Angle Method. Perhaps I can give my ideas of a public school course in mechanical drawing to cover three terms, one exercise per week for forty weeks.

(a). Ten exercises in geometrical drawing on white paper to give accuracy in handling instruments—put the work on a *time* basis and *insist on extreme* accuracy even if only one piece of *work* is done. Insist on accuracy of *pencil* work—Anybody can make a neat looking *ink* drawing but not one draftsman in three can do a good job of pencil work—I can't, and I wish I could.

(b). Ten exercises in projection—beginning with geometrical shapes and if possible working up to some simple pieces of machinery e. g. a built up spool or a small coffee mill.

If you get time to ink drawings here have them make pencil drawings on paper and *trace* them on tracing cloth. Nine tenths of all mechanical drawings are traced and then blue printed. One half of the other tenth are inked on thin bond paper and blue printed.

(c). Seven or eight exercises in lettering. Stick to a plain *free hand* style something like an italic without cerifs. Perhaps have them do a little of more pretentious lettering for titles—but *keep the lettering* severely plain—that's the severest test of a good letterer without cerifs—anybody can do fancy lettering—I think you'll have more trouble in spacing letters than in forming them.—Also slant lettering is easier than vertical.

(d). For the remainder of the time give some practice in making simple assembly and detail drawings, e. g. of a carpenter's horse—of a drawing board or of a simple drawing table,—practise in making *dimensioned* drawings of details which will fit together into one whole.

I have chosen simple wooden objects because the problems of finishing surfaces and shop methods come in very little there.

For the "smart" one or two in the class the last problem might be making some simple structure of somewhat different dimensions from a model—thus getting a very elementary taste of design.

Your pupils would then come to the trade school, the technical school or the commercial drawing room with some degree of skill in handling their tools—*there* they would gradually learn the "alphabet", or "conventions" of their particular line of work. They'll have to re-learn the "alphabet" there anyhow.

In college work we have now to spend altogether too much time teaching care of handling of instruments and the most elementary projection.

I have made my comment in the form of definite suggestion—which of course is open to much more criticism than glittering generalities—I have written entirely from the shop viewpoint and that of the technical school. Don't swallow my remarks whole or, on

the other hand, utterly reject them, because I said you couldn't teach MACHINE drawing—sort of golden-meanify them for your particular *statu quo*.

I believe strongly that our schools today are trying to cover too much ground. It probably is necessary to give the grammar school kid something outside the three Rs to keep him interested, but it's the three Rs that count at that stage of the game. I've got seniors here who can't be depended on for careful arithmetic.

You'll have to put up a bluff of giving your mechanical drawing class "real", "practical" work—but keep it *simple*, and remember that *instrument handling*, *lettering* and *elementary projection* are what *count* for high school scholars.

"When the doctors disagree, there's a chance for you and me."

¶ The art-craft tide is still rising. The Bradley Polytechnic announces Teachers' Courses in Manual Training and Domestic Science, beginning in the fall, with an appetizing list of topics. If you are interested, write Mr. T. C. Burgess, Peoria, Ill.

¶ The School of Decorative and Applied Art, New York, offers attractive courses in drawing, design, etc., for the summer, beginning July 10th, although students may enter at any time and always find the right place in a class. Members have, of course, free access to the Metropolitan Museum, with its 9000 art books, to all the parks and gardens of the city for sketching, and to the many other art-educational attractions of the metropolis. Board is cheap and the instruction good. New York in the

midst of the waters is quite as attractive in summer as in winter. Address Miss Elisa A. Sargent, 27 W. 67th Street.

¶ I received the other day some neat little magazines published by the students in two different groups of schools in Honolulu. One contained a fine half-tone of a large new school building, beautiful in design, admirably placed, wholly in keeping with the country, an object lesson in applied art. Mr. Edgar A. P. Newcomb, formerly of Boston is the architect.

¶ By the same mail came examples of other school printing; in this case, by ninth grade grammar pupils in the Mark Hopkins School, North Adams, Mass. The package contained memory gems, mottoes, report slips, etc., neatly printed and with wide margins, inviting decoration in colors.

¶ If you, the Supervisor, feel that your public needs educating as to the significance of what the primary children are doing in illustrative drawing, and as to the relation of representation in general to the illustrative art of to-day and the great pictorial art of all time, you would better confer with Mr. William D. Campbell, 96 Fifth Ave., New York, the designer and manager of "The Art Sequence Exhibit." His unique circulars will be of interest to you. His exhibit is thoroughly educational and enjoyable.

¶ If you want material for use in forwarding the movement for a more beautiful out-doors, try to get a copy of the Thirty-third Annual Report of the Board of Trustees, Fairmount Park Association, Leslie W. Miller, Secretary, School of Industrial Art, Philadelphia. There are nine pairs of most instructive pictures for comparison. Better send two or three stamps.

¶ The Allen Company, publishers of that unique school paper, The Young Idea, has moved its headquarters from Boston to Melrose Highlands, Mass. Things grow better in the country!

¶ The Center of Vision, published by the students of the Massachusetts Normal Art School, is beginning to justify its name! Possibly the Editor sees too clearly and writes too frankly for his own immediate peace of mind. But what of that? He evidently loves the good name of the old mother, or grandmother, of us all better than that sort of peace which is without honor. Every graduate of the school who has the best interests of the school at heart, should subscribe for the Center of Vision. Unless I have lost all power to read between the lines, a dollar subscription just now will have about ten dollars' worth of moral and educational value.

¶ Supervisors who want to try something worth trying in the way of design, would better send to

F. R. Hazard, Esq., President of the Chamber of Commerce, Syracuse, N. Y., for the Syllabus and Conditions for the Prize Competition (\$300.) on the Hiawatha Legend. The Syllabus is a valuable addition to the Hiawatha literature.

¶ Another pamphlet worth having is *Art as an Educational Force and Source of Wealth*, published by the National Sculpture Society of New York. It contains facts useful in argument, and eight admirable half tones of sculpture in place in famous cities.

MARCH COMPETITION

LIFE DRAWING

AWARDS

First Prize, \$5.

Ralph Doane, Moths in color, from mounted specimens, Grade VIII, Watertown, N. Y.

Second Prize, \$3, each.

Raymond Hill, Shells in color, Grade IX, Uxbridge, Mass.

Mildred Knight, Pose drawing in pencil, Grade IX, Delaware, O.

Third Prize, School Arts Book for a year.

The Third Grade School,* Oshkosh, Wis., where "The Fire" illustrations were made.

Inabelle Woods, Grade VIII, Groton, Mass.

Gertrude Lang, Grade IV, West Point, Georgia.

Lee Hubbell,, Grade VIII, Marlette, Mich.

Leo Collins, Grade IX, Easthampton, Mass.

Fourth Prize, Box of Milton Bradley Water Colors.

Warren Gleason, Grade IX, Gardner, Mass.

Thomas L. Brun, Grade VI, Bristol, Conn.

Beatrice Skritulsky, Grade V, New Britain, Conn.

Florence Litchfield, Grade VIII, Hartford, Conn.

Mildred E. Bosworth, Grade VIII, Georgiaville, R. I.

Bernice Morris, Grade I, Marshalltown, Ia.

Eva Oldaker, Grade VIII, Delaware, O.

Eva Dike, Grade VIII, Delaware, O.

Larue Vasbinder, Grade VIII, Brookville, Pa.

Sadie Campbell, Grade VII, Fitchburg, Mass.

* Please send address of Teacher to The Davis Press, Worcester, Mass.

HONORABLE MENTION

Frank Albrook, Marshalltown, Ia.	Ethel Main, Delaware, Ohio.
Doris Adams, Watertown, N. Y.	Marion, (Rabbit Hunt)
Bertha Bunnell, Forestville, Conn.	Pen Drawings by G. M. N.
Marjorie Brown, Newtonville.	Ole Olson, Fitchburg.
Emma Cumins Brady, Rye, N. Y.	Howard Proctor, Watertown, N. Y.
Charles Bessner, Chicago, Ill.	Beatrice Potter, Augusta, Me.
Arthur Baker, Durango, Colo.	Anna L. Pilgard, Hartford, Conn.
Eleanor Bacon, Bristol, Conn.	Dorothy Murray Park, Providence.
Ernst Corts, Wyncote, Pa.	Marian Breed Palmer, Weston.
Irma Jewel Cole, Scituate.	William Rybeck, New Britain Ct.
Joseph Clarke, No. Reading.	Helen Ryan, Pontiac, Ill.
Alfred Christiansen, Concord.	Stella Rider, Delaware, Ohio.
Blanche Chisholm, No. Reading.	Grace Roeder, Auburndale.
Etta Chinitz, New Britain, Conn.	Grace Roberts, Bristol, Conn.
Thornton Doelle, Marshalltown, Ia.	Willie Reardon, Rye, N. Y.
Annie Engebretsen, Concord.	Marion Stevens, Bristol, Conn.
Francis Eaton, No. Reading.	Edward Stebbins, Watertown, N. Y.
Alice Eames, No. Reading.	Hazel Stanbridge, Winchendon.
W. E., Scituate.	Howard Smith, New Britain, Ct.
Ralph Fletcher, Augusta, Me.	Lillian F. Smith, Newton.
Robert Grove, Delaware, Ohio.	Marion Sibley, Winchendon.
Helen Graham, Newton Center.	Eleanor M. Scamman, Newtonville.
Myrtle Glover, Watertown, N. Y.	Elon Sargent, Gardner.
Lela Glover, Watertown, N. Y.	Ellen Sandshaw, New Britain, Ct.
Gladys E. Gerry, Sudbury.	George Sanders, Sudbury.
Willie Gainey, Rye, N. Y.	Robert Townend, Fitchburg.
John Howarth, Lonsdale, Pa.	Mildred Thomas, Rye, N. Y.
Clara Hough, Delaware, Ohio.	Elliott Taylor, Alton, Ill.
Jennie Hood, Durango, Colo.	Theodore Wyman, Fitchburg.
Romeyn Hoke, Pontiac, Ill.	Paul Wright, Fitchburg.
Muriel Heebner, Newton Center.	John Witt, Winchendon.
Katie Haynes, Sudbury.	Gardner Whitney, Weston.
Bessie Isaacson, Marshalltown, Ia.	Edith White, Winchendon.
Marie C. Kellogg, Puyallup, Wash.	Francis Welch, Waterville.
Mildred Knight, Delaware, Ohio.	Fred Weegar, Watertown, N. Y.
Joseph Lynch, LaMott, Pa.	Marjorie Warren, Augusta, Me.
Rebecca Lorian, Winchendon.	Kenneth Walther, New Britain, Ct.
Ethel Lawrence, Winchendon.	Will Wade, Wyncote, Pa.
Eva Lapan, Easthampton.	Estella Waddell, New Britain, Ct.
Gaylds Moore, Easthampton.	E. W., Observation School, Providence, R. I.
Beatrice Martin, Burlington, Vt.	

These Competitions will drive the Editor out of his office into a ten acre lot if the teachers are not more considerate. Please do the first winnowing at home. Don't send two hundred drawings simply to please the children when you know a hundred and ninety of them are only fair. Send the best ten. It will add to your reputation as an "authority", give peace of mind to nine tenths of the children (a sad peace though it be), save postage, and save the time of the busy men who compose the jury.

The drawings this time were the best of the year. I wish you could have seen the entire lot. As a rule the sheets, from whatever grade, were well arranged, and thoughtfully drawn. The pose drawings were few, comparatively, but those few were unusually good. All the front-view people had features, wonderful to relate, and we were therefore glad to see them. It is trying to look over hundreds of such —, —, — pose drawings as children used to be forced to make!

But the other life drawings were best. Such live birds and animals, such pretty butterflies, such handsome shells, could not have been produced, I am sure, by children who did not *enjoy* the making of them. The more I think of pose drawing in the grammar grades the less I think of it! If a teacher cannot secure good *average* results in any topic, either she is a poor teacher or the topic is out of place in that grade. The results of this competition strengthen my faith in the sort of "life" drawing the School Arts Book advocates for grades above the primary and below the high school. Our aim should be in each grade topics involving the maximum of interest, discipline and promise, and the minimum of fret and discouragement.

In making the awards preference was given to drawings from life or from mounted specimens, and to those faithfully drawn rather than those freely handled.

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MISS ELIZABETH M. GETZ, formerly editor of Drawing and Manual Training Journal, and now supervisor of drawing in schools of Charleston, S. C. MRS. TERESA M. JOHNSON, formerly assistant editor of Drawing and Manual Training Journal. EDWIN WILEY, of Vanderbilt University. PROFESSOR WILLIAM C. A. HAMMEL, supervisor of manual training, North Carolina State Normal and Industrial College. MR. F. M. M. RICHARDSON, instructor in wood work, University of Tennessee. MISS ANNA M. COOLEY, instructor in manual training, Teachers College, Columbia University. MISS AMANDA STOLTZFUS, former instructor in manual training, department of education, University of Tennessee.

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